

**2022 AP<sup>®</sup> 2-D Art and Design****Sustained Investigation****Row D—Score 3****Written Evidence****Writing Prompt #1:**

Identify the question(s) or inquiry that guided your sustained investigation.

**Writing Prompt #2:**

Describe how your sustained investigation shows evidence of practice, experimentation, and revision guided by your question(s) or inquiry.

**Student Response**

My sustained investigation focuses on theme or mood of select poems and I interpret each meaning into my personal representations. Images 1-4 are poems about different ways a person can love another. Sonnet 69 observes a lover's polarizing inner and outer beauty<sup>5</sup> and outer beauty is also explored through emotions, experience, and age in 6,7. 8-10 are nature poems focusing on age and death and Happiness by J.K. depicts the ephemerality of an emotion<sup>11</sup>. Other poems selected include lack of control over one's body, narrative poems with themes of isolation, female repression, and parallelism 12-15

For each of my pieces, I analyzed a poem's content to influence my compositions. I experimented with weaving paper to convey the woven description of faces (6). Inspired by the depressive tone of the poem, I'm Nobody! Who are you?, I used dramatic lighting and values to create a dimly lit interior. The use of embroidery in my pieces creates visual movement and emphasizes compositional components gathered from each poem. Paper cutting, layering, and weaving help unify my body of work, and natural lighting enhances depth and adds visual interest (1-15).



## Image 1

Sustained Investigation

**Height:** 14 inches

**Width:** 10 inches

**Material(s):** Alcohol marker on acetate paper

**Process(es):** I experimented with materials to create a stained glass look and focused on line and shape.



## Image 2

Sustained Investigation

**Height:** 10 inches

**Width:** 10 inches

**Material(s):** Watercolor

**Process(es):** I used multiple layers of cut paper and photographing the shadows.



### Image 3

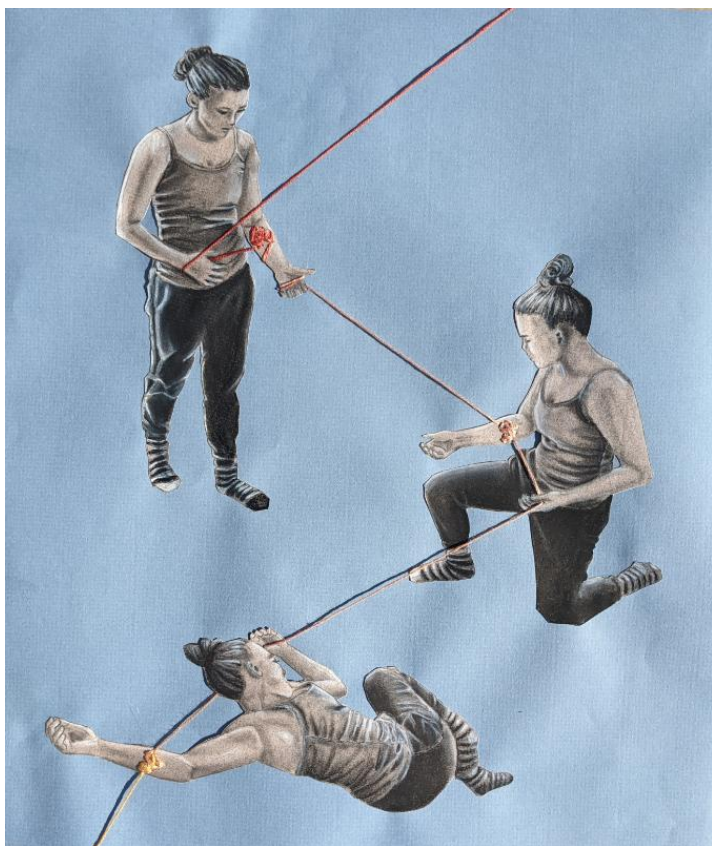
Sustained Investigation

**Height:** 6.5 inches

**Width:** 7 inches

**Material(s):** Gouache

**Process(es):** I explored the transparency of skin using dramatic lighting and cutting paper like a lace.



### Image 4

Sustained Investigation

**Height:** 12 inches

**Width:** 10 inches

**Material(s):** Charcoal and embroidery string

**Process(es):** I experimented with portraying the same person in varied poses with connected embroidered hearts.





## Image 5

Sustained Investigation

**Height:** 7 inches

**Width:** 12 inches

**Material(s):** Watercolor, gouache, colored pencil, charcoal, and acrylic

**Process(es):** I explored a symmetrical composition and used contrast and shadows to balance the figures.



## Image 6

Sustained Investigation

**Height:** 14 inches

**Width:** 13 inches

**Material(s):** Watercolor, embroidery sting, and acrylic

**Process(es):** I experimented with weaving paper into my painting and using stitching to define the contour lines.



## Image 7

Sustained Investigation

**Height:** 9 inches

**Width:** 8 inches

**Material(s):** Watercolor

**Process(es):** I focused on depicting an aged woman with a paper cut crown and photographing its shadows.



## Image 8

Sustained Investigation

**Height:** 5 inches

**Width:** 7 inches

**Material(s):** Gouache

**Process(es):** I experimented with reflected light, cast shadow and peeling off the top layers of the paper.





## Image 9

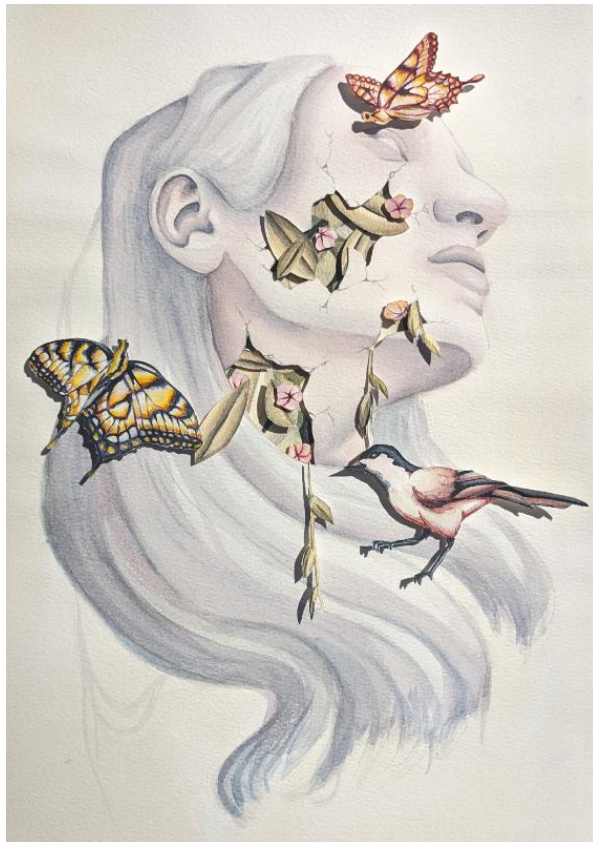
Sustained Investigation

**Height:** 4 inches

**Width:** 3 inches

**Material(s):** Gouache and watercolor

**Process(es):** I created a small scale paper cut skeleton focusing on color and photographing shadows.



## Image 10

Sustained Investigation

**Height:** 14.5 inches

**Width:** 9.5 inches

**Material(s):** Watercolor

**Process(es):** I explored using color to portray a lifeless head and photographing shadows for layered depth.



## Image 11

Sustained Investigation

**Height:** 6 inches

**Width:** 8 inches

**Material(s):** Watercolor, gouache and colored pencil

**Process(es):** focused on creating a dramatic scene with bold color, lighting, and shadows to show the layers.



## Image 12

Sustained Investigation

**Height:** 12 inches

**Width:** 8.5 inches

**Material(s):** Watercolor, embroidery sting, and acrylic

**Process(es):** I experimented with foreshortening, photographing shadows, and an abstract, spiral background.





## Image 13

Sustained Investigation

**Height:** 8.5 inches

**Width:** 6 inches

**Material(s):** Charcoal

**Process(es):** I experimented with dramatic lighting to provide mood within a scene.



## Image 14

Sustained Investigation

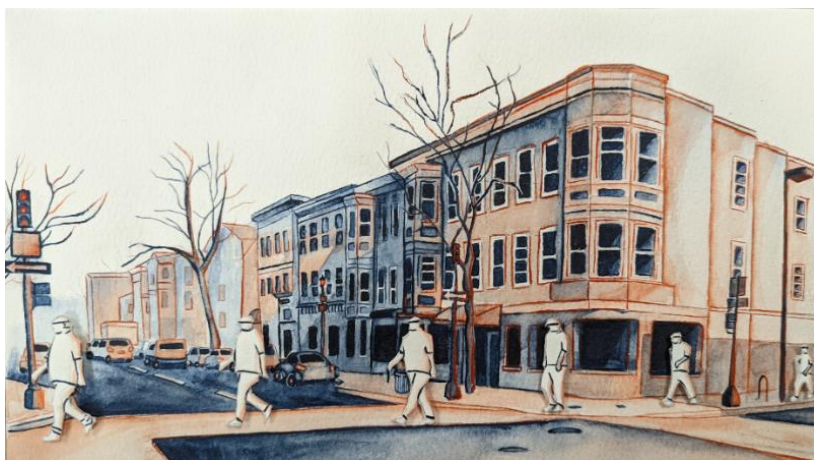
**Height:** 7 inches

**Width:** 5 inches

**Material(s):** Embroidery string and charcoal

**Process(es):** I experimented with using embroidery to connect triptych panels.





## Image 15

Sustained Investigation

**Height:** 5.5 inches

**Width:** 9.5 inches

**Material(s):** Watercolor

**Process(es):** I explored using atmospheric and linear perspective, as well as a walk cycle.

## Sustained Investigation: Analytic Scoring Rubric and Score Rationale

### Row D–Score 3

Analytic Scoring Rubric Row D: 2-D/3-D/Drawing Art and Design Skills		
1	2	3
Visual evidence of <b>rudimentary and moderate</b> 2-D/3-D/Drawing skills.	Visual evidence of <b>moderate and good</b> 2-D/3-D/Drawing skills.	Visual evidence of <b>good and advanced</b> 2-D/3-D/Drawing skills.

### Score Rationale

The visual evidence in this portfolio exhibits good and advanced 2-D skills when illustrating a “theme or mood of select poems.” In image 1, the “stained glass look” creates emphasis with bold lines, shapes, and color (central figure). Although images 2 and 3 utilize square shape formats, each has a distinct design focus. Image 2’s square format is at an angle and supports cloud movement. Foreshortening of the figure and overlapping clouds (cut-out paper) create the illusion of depth. Image number 3 explores “the transparency of skin using dramatic lightening.” In addition to the hands in the center, negative space is created by overlapping a cut paper (linear décor) that breaks up the solid color black background. The cut paper lines surrounding the square also lead back to the hands, creating emphasis.

The use of balance, movement, and negative space are evident in images 4 and 5. In image 4, the zig-zag of a physical line (embroidery string) connects figures and creates asymmetrical balance. The consideration of placement for figure 3 is evident, as both the top and bottom figures gaze towards the central figure. In image five, symmetrical balance is created through an intricate floral pattern woven throughout the picture plane, emphasizing a centered large flower. Sitting figures are on either side of the horizontal layout, and on the right is the cut-out of the empty figure (hole in paper) on the left.

Images 6 and 7 explore texture, color, pattern, layering, and direction of gaze through the idea of portraiture. Embroidery string and repetition of a weaving technique connect the three figures in image 6; each of the faces looks toward a different side of the composition, leading the viewer’s eyes into the negative space and picture plane. Image 7 shows a portrait of a woman in profile, looking to the right of the composition. Three different layers of drawings create this design; the background color, the portrait, and the crown, which add a sense of depth through the cast shadows. Images 13 and 15 are renderings of interior and exterior spaces that demonstrate advanced 2-D skills. Image 13 is a rendering using two-point perspective, with a great range of values, details, and contrast. Image 15 shows a cityscape in two-point perspective with the addition of “a walk cycle.” Finally, the drawn six figures walking across the picture plane create directional movement leading the viewer’s eyes from right to left.





Image 5



Image 6

Sustained Investigation Score: Row A: Score 2/3 • Row B: Score 2/3 • Row C: Score 2 • **Row D: Score 3**